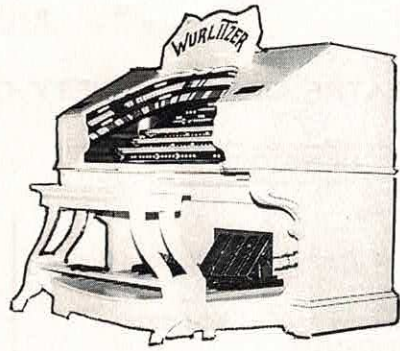
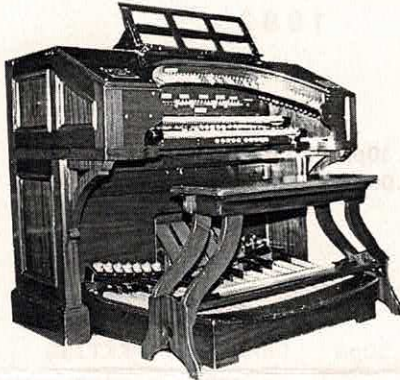


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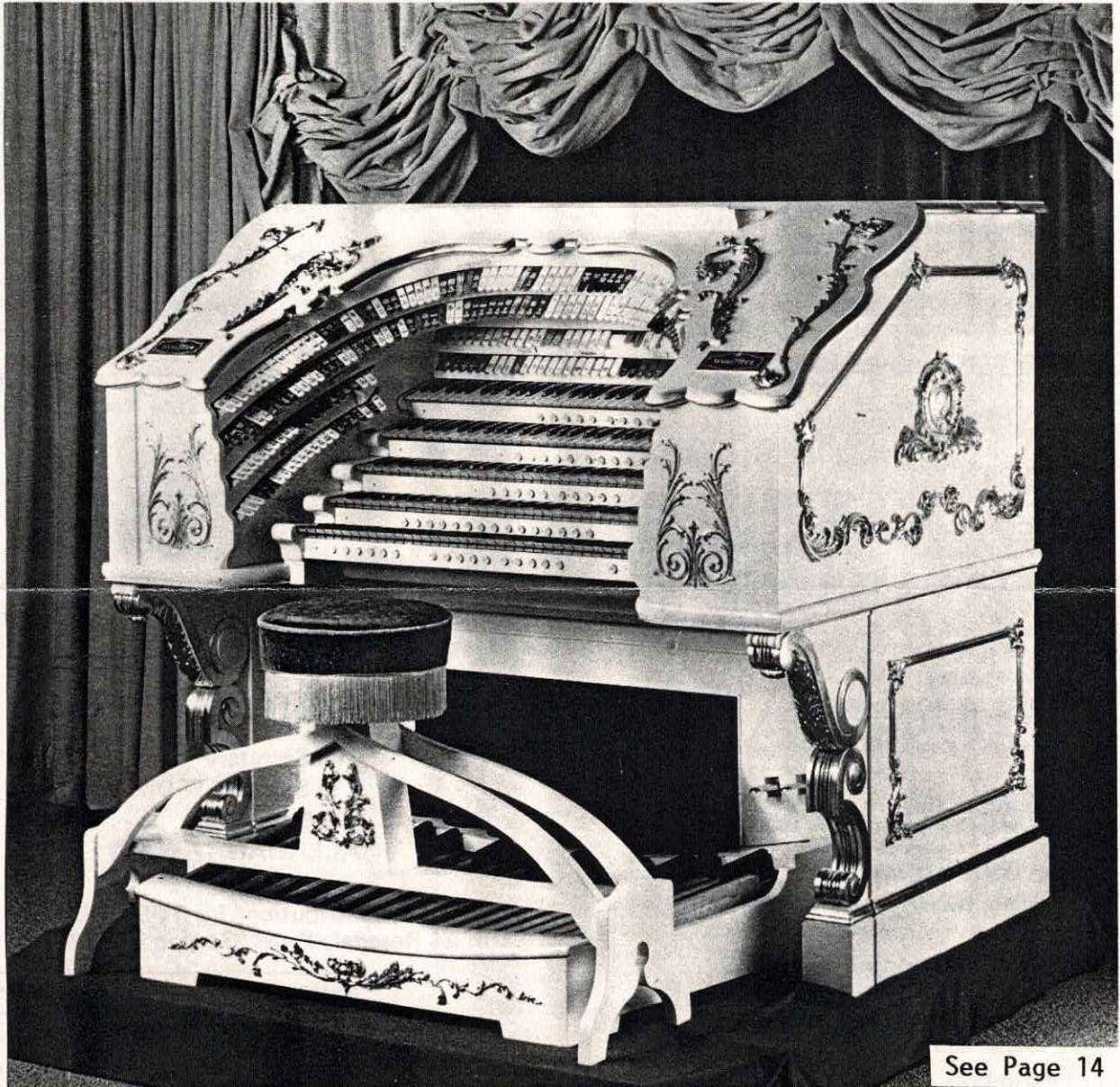
JULY 1992

Marrickville Town Hall



Orion Centre Campsie

NEWS



See Page 14

Volume 31

Issue 6

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TOSA NEWS

JULY 1992

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COMING EVENTS

- 1992 -

JULY

Mon 6 at 7.30pm COMMITTEE MEETING
Sun 19 at 10.00am CULTURAL CAPERS
(Sydney Opera House
see Editorial)

AUGUST

Mon 3 at 7.30pm COMMITTEE MEETING
Sun 30 at 2.00pm CHARITY CONCERT -CAMPSIE
(Artists to be advised)
In aid of St. Vincent's
Hospital - Aids Ward)

SEPTEMBER

Mon 7 at 7.30pm COMMITTEE MEETING
Wed 16 at 7.30pm MEMBERS CLUB NIGHT
(Campsie Orion)
Sun 27 at 2.00pm JIM RIGGS - Campsie Orion
ATOS American Organist
of the Year for 1990

OCTOBER

Mon 12 at 7.30pm COMMITTEE MEETING
Sun 25 at 2.00pm MARGARET HALL in concert
Marrickville Town Hall

NOVEMBER

Wed 11 at 8.00pm ANNUAL GENERAL MEETING
M.T.H.
Sun 15 at 2.00pm MEMBERS' PARTY M.T.H.

DECEMBER

Sun 13 at 2.00pm TONY FENELON'S
CHRISTMAS CONCERT
(Campsie Orion)

The Secretary
TOSA (NSW Division) Inc.
P O Box 151
ALLAWAH NSW 2218

Letters & contributions for TOSA NEWS
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For: "Theatre Organ Highlights"
Presented by Chris Styles



Articles in this journal need not represent the views of the committee or editor.

T.O.S.A. at the OPERA HOUSE !

On Sunday, 19th July, TOSA has been invited by the Sydney Opera House Trust (Bennelong programme) to arrange a display at their Open Day "Cultural Capers"

A variety of cultural activities will be exhibited and we are planning a large colourful display, featuring our concert artists, theatre organs, and our C.D.s, tapes and videos of past concert performances, will be on sale.

The Exhibition will be held in the foyers of the Concert Hall from 10.00 am to 5.00 pm. Admission free.

Please do come along. This will be a wonderful opportunity to promote our theatre organ society to the general public - some of whom may never have heard, or seen, the Mighty Wurlitzers in all their glory. New membership forms will be available, hopefully to attract many new members. See you there ?

Please don't forget, our own membership fees were due by the 30th June.

We had a wonderful display of musical talent at our Members' Club Night, June 10. Frank Ellis was amazed at the number of members registering to play. So many members arrived too, just to listen, making a very happy social evening. Photographs next issue. Fond regards,

Miriam Morris
Acting Editor



Photo Kevin Rowland

Jack Lawson, retiring President, welcomes Bob Staunton as new President of TOSA (NSW)

From the President's Corner

Greetings to all TOSA members !

This is the first opportunity that I have had to reach all members of the Theatre Organ Society in N.S.W. and I want to say "Thank you" for accepting me as your President.

The past presidents through foresight and encouragement, have set goals and standards and against great odds, achieved much to guide this society to its present position and standing. I am duty bound to carry on their outstanding work. The position of President, is one which requires dedication to the aims and objectives of the society.

I fully realise and accept this responsibility to promote these aims to the best of my ability. It will be my task to keep members informed of what is "about to happen" and what is "planned" for the future.

With the assistance of the Executives and Committee, together with YOUR support, I am sure that TOSA NSW will forge ahead and continue to provide Theatre organ at its best - for your entertainment.

By the way, here are some projects already under discussion: -

- 1) The younger generation and the Theatre Organ.
- 2) An introduction to the Theatre Organ for school children.
- 3) An opportunity to bring Theatre Organ to the public at large.

So more about these at a later date as we progress on these challenges.

Until next issue,
Regards,

Bob Staunton
President.



"YOUR SAY"

2/58 Goldens Road
FORSTER 2428

3rd June, 1992

Dear Miriam,

I read with interest Jack Leech's letter published in the June issue of TOSA NEWS, wherein he advocates "a regular change of committee members from the President down". Like Jack, I too have served in various positions (Committee, Treasurer, Vice-President etc) in various Clubs and Organisations over the years.

However, that is where the similarity ends, for I have found there always seems to be a hard-core of dedicated members who do all the work. Annual General Meetings seem to contain the same candidates for election, although democratic principles have been followed, with ample opportunity for interested parties to present themselves as candidates. Finding new recruits with the time, energy and enthusiasm is quite difficult.

"I have no time - let Someone Else do it !" and that familiar army of valiant soldiers battles on. Nobody can please everybody all the time and every organisation attracts a "knocker" or two occasionally who disrupts the smooth operation of administration - and sometimes ends up making the hardest workers disillusioned. It is not unknown for an organisation to lose its best talent and experience by resignation due to this.

When I joined TOSA some years ago, my wife said to me "this time, let Someone Else do it - don't get involved". So I sit back and take advantage of what is done for me - the compilation of TOSA NEWS and the well organised musical treats, to name a couple.

However, I always feel grateful to those who work so hard to create these things for me. Remember, change is not always for the good. When things are going well, why should change be made merely for change's sake.

Perhaps you may experience that rare phenomenon - numerous candidates clamouring to contest each position within the organisation. However, don't hold your breath waiting !

John MacKenzie

P.O. Box 14
CARINGBAH 2229
9th June, 1992

Dear Editor,

Would you please extend on my behalf and my friends who join me for our TOSA concerts, our congratulations to Tony and John on a wonderful concert on Sunday, 31st May, their selection was "spot on" especially the "Les Miserables" selection.

I just hope that they intend releasing that afternoon's concert on CD's and tapes, as they did for the "Black and White" concert. I know of quite a few people who would be interested in purchasing the tape if they do!

Thanks again for a wonderful afternoon which everyone enjoyed.

Regards,

(Mrs.) J.A. Geraedts

108 Prince Alfred Parade,
Newport. 2106
13th May, 1992

The President,
TOSA

I wish to congratulate TOSA on the recent innovative series of Organ Playing Workshops. As one who has much to learn, I received considerable help and acquired great benefit from these workshops. I am sure that everybody who participated found each of the workshops most informative and instructive.

In particular, I wish to express my appreciation for the time and effort which Bob Staunton put into the project. It was no mean feat for him to conjure up the very talented organists who imparted their knowledge to us. A project such as this, requires quite a bit of organisation and certainly was very time consuming. The numerous photostats which Bob made available to those of us who attended would, without more, have chewed up much of his valuable time. Bob's enthusiasm certainly made these workshops a huge success.

TOSA deserves our thanks and Bob Staunton for his efforts in bringing the project, which I know is dear to him, to fruition.

Yours sincerely,

Ted Dawes.

56 Wilkins Street
BANKSTOWN 2200

7th May, 1992

Mrs. J. Taylor,
Secretary,
TOSA.

Dear Mrs. Taylor,

Having attended all six Organ Playing Workshops, I would like to write and express my appreciation to Mr. Bob Staunton, who was the instigator, organiser and driving force behind these workshops.

Workshops of this nature are much appreciated by players like myself, as they enable us to better understand the instruments we are playing and to use the various percussions etc. to the best possible advantage.

To the six Workshop Leaders - Bill Schumacher, Margaret Hall, Cliff Bingham, Colin Adamson, Chris Styles, David Parsons, a very big thank you indeed. Each Workshop Leader obviously took much time and effort to give the listeners the needed information to assist us in improving techniques and understanding, thus giving us all more enjoyment during our practice times.
Thank you once again from a very appreciative organ player.

Yours sincerely,

W. Hambly (Miss)

BOOK & VIDEO NEWS

The Australian Theatre Historical Society have just released Part 3 of their "Dream Palaces" series of books, titled;

THE STATE - THEATRE MAGNIFICENT

27 pages, most of the B & W photos date back to 1929, also rare views of the Theatre and Ballroom. Full page photos of Price Dunlavy and Mannie Aarons at the WurliTzer Console.

Price: \$12.00

Postage NSW 85¢ Interstate 95¢

(Also available)

THE SPANISH INFLUENCE, Part 2
34 pages, B & W photos.

PLAZA Melbourne	-	PLAZA Sydney
PLAZA Wagga		PLAZA Bendigo
PLAZA Oakleigh		EMPIRE Botany
ROXY Parramatta		JAMES Dungog
CIVIC Newcastle		REX Daylesford
LYCEUM Griffith		REGENT Richmond
HOYTS Glenhuntly		
EMBASSY/ODEON Manly		
RIALTO/SPANISH Ryde		
CAPITOL Warrnambool		
STRAND Canowindra		
THEATRE/GROSVENOR Summer Hill		
EMPIRE ODEON Goulburn		

Price: \$12.00

Postage NSW \$1.25 Interstate \$1.50
-000-

STATE THEATRE ON VIDEO "PALACE OF DREAMS"

Documentary on Sydney's State Theatre, showing the beautiful interior, various film premieres, the WurliTzer Organ, plus rare footage of the Orchestra and Organ during a performance in 1934.

Price: VHS VIDEO CASSETTE \$30.00

Postage \$3.70

Available at TOSA concerts or by mail from: TOSA, 304 Parramatta Road, Ashfield. NSW 2131.

Neil Palmer

New Members

What a delightfully long list of new members to welcome into our Society. We extend our best wishes for a long and happy association with you.

H. PRICE	Penshurst
R. FISHER	Kincumber
REG. BAKER	Lake Munmorah
TREVOR GREEN	Cromer
MARK HARRIS	Ryde
ROBERT FYFE	Dulwich Hill
FREDERICK GROVES	Werrri Beach
WAYNE MUNNS	St. John's Park
MICHAEL STONEHAM	Earlwood
GEORGE TANTON	Westleigh
SHIRLEY TANTON	"
SANDRA HENDERSON	Waverley
MRS. ATKINS	Campsie
JACK WILLIAMS	Mirandah

Sean Henderson, 13, of Eltham, Vic has been judged the winner of the Junior (13-15) section of the American Theatre Organ Society's Young Theatre Organist Competition for 1992.

Sean's entry was sponsored by the Australian Felix Chapter. His prize package consists of free return transport to the ATOS National Convention in Philadelphia, held from July 2 to July 8th, accommodation at the Convention headquarters hotel for five nights, Convention registration and admission to the banquet at which he will be presented with a cheque for US\$300. Total value is approximately A\$3,000. Sean will also take part in the contest winners' concert at the Dickinson High School.

Sean's win is the second achieved by young organists sponsored by Australia

Felix Chapter. John Giacchi, of Cronulla, NSW, won the Senior (19-21) section in 1990. In 1991, the chapter sponsored an entrant in the three sections, all pupils of Myrtle Cox, of Ballarat. They were Sean Dunwoodie (senior) Bradley Treloar (intermediate) and Dean Thomas (junior) Bradley was an entrant in the intermediate section this year also.

If the formation of the Australia Felix Chapter 10 years ago achieved nothing else, the opportunity it has provided for young Australian organists to compete with the best from USA, England and Canada has justified its existence.

Born in New Zealand, Sean Henderson made his first big impact on the Australian theatre organ scene when, aged nine, he made a brief appearance at the 1988 TOSA Convention in Canberra and amazed the audience with his performance. Later that year, he came over to the opening of the NSW Division's 3/15 WurliTzer in the Orion Centre, Campsie. Seeking better tuition for Sean than was available in Auckland, Jill and Graeme Henderson moved to Melbourne early in 1989. Sean has since been a pupil of Ronlyn Waite.

Extract from American Theatre Organ Society, Newsletter, June, 1992. 'Australian Felix Chapter.

*Noreen Hennessy
in Hospital*

Our Vice President, Frank Ellis, was grieved to hear from Merle Webb, that his long time friend, Noreen Hennessy, was admitted to Balmain Hospital, suffering a stroke.

Noreen is well remembered as the resident organist at the Prince Edward Theatre, from 1944 to 1964, when our beautiful Marrickville WurliTzer was previously installed there.

Reminiscing the earlier days of the theatre, Frank recalled that this lovely, genteel lady, beautifully gowned and wearing exquisite jewellery, brought such joy to the many patrons of the theatre, as she played and sang to entertain the audience. But closer to our hearts, is the magic day at Marrickville Town Hall - 23 September 1990, when Noreen was guest of honour and received a standing ovation from the audience.

We do send our very best wishes to this dear lady and hope that she soon recovers from this serious illness. Ed

\$\$ FOR SALE \$\$

TECHNICS 'U90'

NEW CONDITION

\$ 3,000 o.n.o.

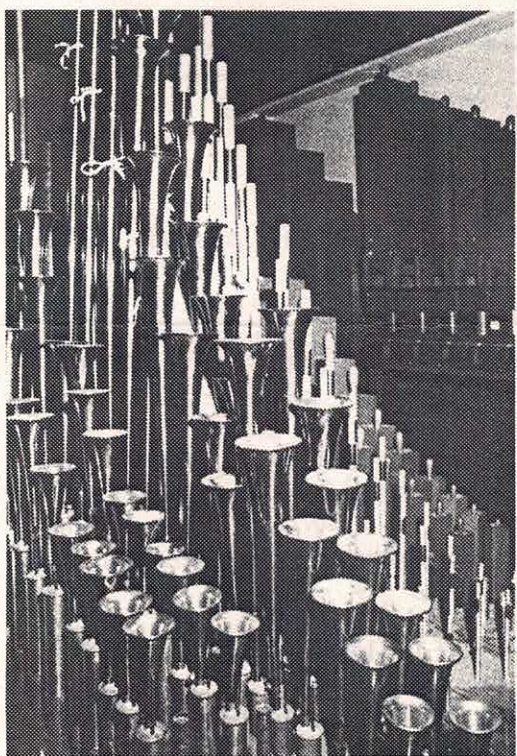
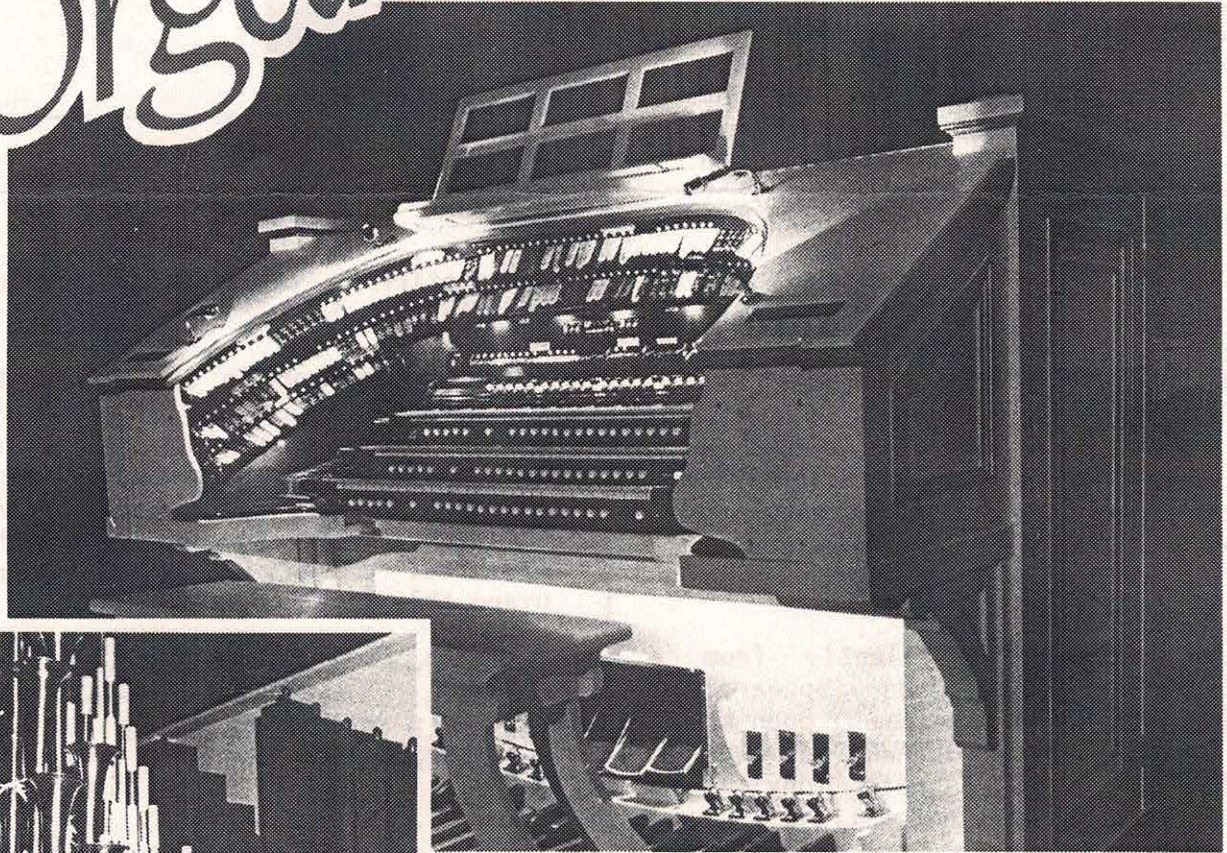
tel: 727 8339

PLEASE NOTE - ALL ENTRIES FOR TOSA NEWS MUST BE SUBMITTED NO LATER THAN THE 15TH OF EACH MONTH, THANK YOU.

Interested in Theatre Organ?

The American Theatre Organ Society was organized in 1955 "for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music..."

Over the years, the ATOS has grown from 31 founding members into an international association of nearly 6000 enthusiasts. Today, almost three decades later, there are 50 ATOS chapters in 30 states, in Canada, in New Zealand and in Britain, and there are ATOS members in over 19 countries around the world.



While preserving the traditions of the "golden age," the ATOS is dedicated to presenting the theatre organ as the versatile instrument it is. Truly a "unit orchestra," it is capable of interpreting the music of any era and any idiom, be it pops, jazz, big band or classical. Whether played solo in concert or used in combination with other instruments or orchestras, the theatre pipe organ is as alive and exciting in the eighties as it was in the twenties and thirties.

The society's bi-monthly journal, *Theatre Organ*, provides news, reviews, historical items, chapter notes, technical information and much, much more, serving as a means of communication within the society. In addition, there are frequent chapter concert meetings, and an annual national convention.

The ATOS is also sponsoring scholarships for young organists, is organizing a comprehensive archive and library, and has formed technical and other committees of experts to assist members and chapters.

Get in on the excitement of theatre organ and the ATOS! Write or call today and find out what we have to offer you as a member.

You don't have to be an organist or technician to join - all you have to be is interested.



American Theatre Organ Society

ATOS Membership, P.O. Box 3487, Irving, Texas 75061

JULY 1992 Page 7

Review of the Tony Fenelon – John Atwell Concert 31 May 1992

What can one say about Tony and John that has not already been said!

Having been to just about all of the concerts given in Sydney by Tony and John in the last 10 years, I can only say that in my opinion, this topped them all. Outstanding, superb, the talented twin, dynamic duo! For those who may not have been present – you just don't know what you missed.

This was a concert of virtually all new numbers, refreshingly selected to appeal to all tastes and for me the highlight of the afternoon was the duelling pianos presented with the number DUET FOR FOUR HANDS – Tony on the Grand piano and John on the Wurlitzer piano (something I always hoped would be done sooner or later).

As the organ rose silently from below, Tony and John appeared together on stage with an opening duet THE LITTLE ROCK GETAWAY followed by THE PETITE WALTZ with Tony at his virtuoso dazzling best.

Then it was Tony's turn on the organ, which has never sounded better. Our thanks must be extended to all those responsible for the upkeep and maintenance of this prized possession. Tony played a Cole Porter selection which included NIGHT & DAY – JUST ONE OF THOSE THINGS – YOU DO SOME THING TO ME – WHAT A SWELL PARTY THIS IS – TRUE LOVE – WHO WANTS TO BE A MILLIONAIRE and SO IN LOVE.

John returned to the stage for THE DUET FOR FOUR HANDS (referred to above) followed by Jerome Kern's PICK YOURSELF UP. An arrangement of the tune THE BORANAGE by the late, great Robert Docker was followed by the DESTINY WALTZ – FROM A DISTANCE – and a selection from LES MISERABLES. The first half of the programme was completed by a



very stirring and special treatment of FUNICULI, FUNICULA.

The first number in the second half of the programme I think remained nameless and I have been unsuccessful in acquiring the name. A special arrangement of the SKATER'S WALTZ followed, the duo playing in a lightly classical manner, displaying Tony's piano talents.

John then played his bracket of numbers; WHO by Jerome Kern, the GOLD & SILVER WALTZ by Lehar and THIS NEARLY WAS MINE from South Pacific.

Tony and John then played THE GOLLIWOG CAKE WALK – DOING THE NEW LOW DOWN and some outer space specials including the theme from STAR WARS. HOLIDAY FOR STRINGS was certainly no holiday for the hands of Tony and John, but was followed by a soothing version of WHEN LOVE IS GONE by Stanley Black. Rossini's LA DANZA was given a special treatment as arranged by Liszt.

For their Finale, Tony and John played THE DANCE OF THE COMEDIANS by Smetna, which brought the house down and encouraged them to give us YELLOW BIRD in true Roger Williams manner, as an encore.

Thank you, Tony and John, for another wonderful concert which filled the hall.



Photos Barry Tooker

TOP MARKS, JOHN !

At the Tony Fenelon / John Atwell concert, 31st May, John appeared on stage, dressed immaculately, as always.

He proceeded to comment on David Devenport's review of the Cliff Bingham concert, regarding attire. (TOSA NEWS, March '92)

"....It would be great if all the guys in music could be liberated from the 'stuffed shirt' imagelet's have a lose the coat and tie push.....etc."

Because of John's serious expression, one might have been excused for thinking "Oh-oh ! John is not impressed". but to everyone's delight, suddenly, 'OFF' came the coat to reveal a beautifully tailored formal white shirt front, coupled with the brightest multi-coloured "Ken Done" styled shirt back and sleeves. (our photograph cannot do justice to the colour, but thanks Barry.)

David D. was delighted with the response from the audience and even suggested that we might like to consider the design for our new flag. ??? ...Ed.

EPPING BAPTIST CHURCH
PROUDLY PRESENTS

TONY FENELON IN CONCERT

AT THE CHRISTIE UNIT THEATRE PIPE ORGAN

SUNDAY, 2ND AUGUST, 1992

AT 2.30 PM

Suggested Donation \$10.00

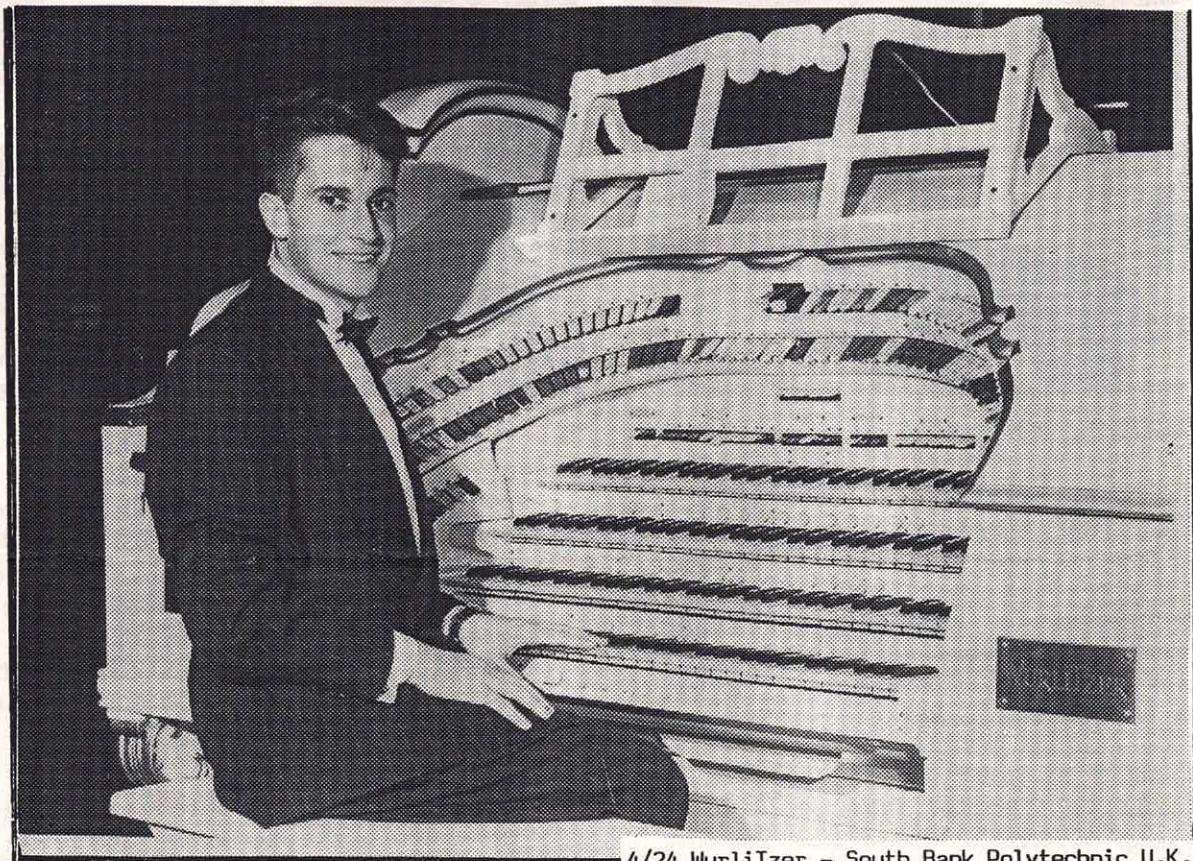
Concession \$5.00



EPPING BAPTIST CHURCH
CNR RAY & CARLINGFORD RDS.
EPPING

" THE SPIRIT OF YOUTH "

(An interview with Australia's latest concert Theatre Organ Artist).



4/24 Wurlitzer - South Bank Polytechnic U.K.

JOHN GIACCHI's parents purchased a "Thomas' organ for John's elder brother's musical tuition, little realising the part music was to play in the life of the then twelve year old John.

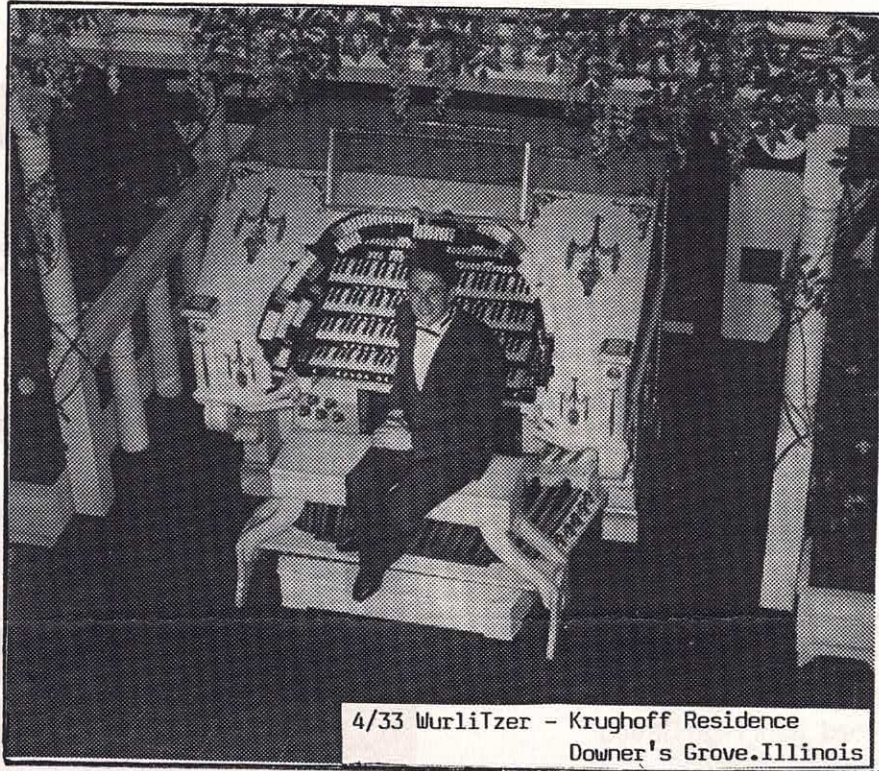
John became a pupil of Joe Maennl of Oyster Bay, studying with Joe for five years and it was Joe who introduced John to theatre organ. At the time, Joe was an active member of TOSA, and held at least two organ functions at his residence, to aid the restoration fund for the ORION Wurlitzer. This was John's introduction to TOSA, attending concerts by some of the 'greats' such as Ashley Miller and Tom Hazleton.

In 1985, at fifteen years of age, John played his debut concert at Marrickville Town Hall. The reviewer, Ian McLean said, "...his playing was not just good for his age, but it was light years ahead....".

John continued with Joe Maennl until 1987, primarily focusing his repertoire on classical organ, attaining 1st prize in the classical section for the 16 years and under, at the City of Sydney Eisteddfod.

John's musical progress had plateaued and because he needed new direction with respect to his theatre organ studies, he commenced lessons with international theatre organist, Neil Jensen. John considers that his 18 month tuition with Neil was his 'springboard' into the professional circuit. However, this all came to an end in late 1988, when John was completing his H.S.C. and Neil was occupied with a 5th U.S.A. tour.

In 1988, TOSA, in conjunction with the Marrickville Municipal Council and the Bi-Centennial Authority, sponsored a competition to compose a piece of music for the Bi-Centenary on the theatre organ. John was awarded 1st place and a subsequent invitation to play his composition on the Grand Organ in the Sydney Town Hall, for the Sydney Organ Society. John recalls..."I had to prepare this six minute 'epic' on a 5-manual, 150 rank organ in $\frac{1}{2}$ hour before playing it in public. Margaret Hall was 'page turner' and 'stop - puller/piston - pusher',



4/33 WurliTzer - Krughoff Residence
Downer's Grove. Illinois

and I wouldn't have survived the ordeal without her !!"

John became active in the restoration and reinstallation of the ex Capitol WurliTzer to the Campsie Orion Centre, a fulfilling experience, with appreciation that things 'just don't happen' at the console!

John submitted an entry in the American Theatre Organ Society Young Organists Competition and was the first Australian to be awarded a place in this international competition. John flew to Indianapolis to play before 900 eager conventioners, with a four day visit to the San Francisco Bay area to sample the magnificent theatre organs of the area. On his return to Australia, he released his debut recording "Night Moods". Some comments;

"...He is accurate, imaginative, with particular sensitivity in the interpretation of 1930's standards...you can tell that he feels what he is creating..."

John Leeming, Cassette Cnr. COS Newsletter

" arrangements and registrations are refreshing and delightful.." Ralph Beaudry LATOS

"..the music adds to the atmospheric awareness and with such delightfully exploitive playing, one has to say John Giacchi is here to stay..."

Bain McWithers, U.K. 'Music Magazine'

John earlier this year completed a highly successful tour commencing with the Dendy Theatre, Victoria; Hollywood Cinema Auckland; South Bank Polytechnic U.K.; Krughoff residence, Chicago; Belleview Pizza & Pipes, Seattle and Castro Theatre, San Francisco, playing the magnificent WurliTzer installations in those venues.

John is also mid-way through a Bachelor of Law degree course at the University of technology.



CELEBRATION WEEKEND

Saturday 11th, Sunday 12th July 1992

Celebrate with the City of Malvern and the Theatre Organ Society of Australia the Opening of the magnificent

Compton Theatre Pipe Organ
now installed in the
Malvern Town Hall
Glenferrie Road (Cnr High Street)

1 Saturday 11th July at 8 pm

The famous English theatre, cathedral,
broadcasting and recording organist

GEORGE BLACKMORE

FRCO - FSMTC

"George Blackmore's forte lies in his versatility.
Whatever the occasion, he always plans his
programs to suit most tastes"



Booking Information

ADMISSION CHARGES FOR EACH CONCERT
Adults \$17 ; Concession & TOSA Members \$15
Under 15; \$10. Bankcard, Mastercard, Visa accepted

Phone Booking - 354 1742 ; 506 1600

Mail to TOSA Vic Div,
62 Sussex St, Coburg 3058

2 Sunday 12th July at 2 pm.



Australia's superlative
Organ - Piano - Organ Duo

TONY FENELON JOHN ATWELL

Plus a guest appearance by
GEORGE BLACKMORE



David Smith — Very Talented YOUNG SYDNEY ORGANIST

David was born in Hamilton, Victoria in the 1950's and had a love of the church organ at a very young age, where his mother was church organist and son was able to sit next to her at the console and take interest in what was going on.

When he turned seven, the family moved to Toowoomba, Queensland, where he commenced piano lessons with his grandmother. After eighteen months, the family moved again to Buderim, home of the Ginger factory, where piano lessons were resumed with an excellent teacher.

David achieved honours results in all exams, except one, when he broke his arm, had it in plaster for three months and sat for the exam three weeks after the plaster was removed.

A couple of television and radio spots later, David was sent to Scots College, Warwick, where he played a three manual pipe organ for the school services. He sat for piano exams which earned him a scholarship to attend the Conservatorium of Music.

However, the family decided that a musical career was out of the question, so he attended four years of a Civil Engineering Degree Course at University, until financial problems forced him into playing music to "make ends meet".

It was decided that Sydney was the best place for a musician, so he moved in December 1976 and became manager of an organ shop in Bondi Junction, which he subsequently purchased.

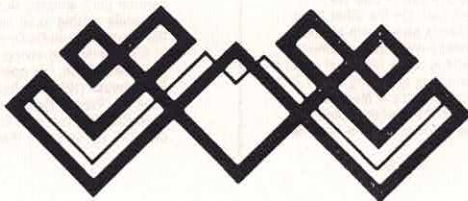


A couple of shops later, he became Operations Manager for a group of nine retail stores, enjoyed it, but ultimately decided to go into full time teaching and playing.

Since then he has played many concerts for different organisations and spent twelve months as deputy organist at Mike Walsh's Hayden Orpheum Picture palace.

He has participated on radio and television shows and has had a Band at an exclusive lounge for the past ten years.

David continues to teach modern, jazz and classical piano and organ, with an emphasis on arranging, improvisation and composition.



As promised last month, some review quotes concerning our September guest artist - JIM RIGGS.

Riggs's performance kept the entire spectrum of concertgoers enthralled."

Theatre Organ Magazine
January/February 1985

".....very high on the 'must hear' list"

Theatre Organ
January/February 1985

"It is difficult, maybe impossible, to think of anyone in Britain who could have produced a concert so musical, so entertaining and so refreshingly different as Jim did. If the theatre organ has any future at all as a concert instrument, this must surely be the way to go".

Journal of the Cinema Organ Soc.
Great Britain, Spring 1986

"Jim Riggs has earned a well-deserved reputation as an outstanding artist who conveys a warmth and intimacy which delights his listeners".

Theatre Organ
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THE COVER

Courtesy of WURLITZER, The Music People, 403 East Gurler Road, Dekalb, Illinois 60115 U.S.A.

The Mightiest WurliTzer is contained in six chambers plus a WurliTzer Grand Piano which is played from the console. Many of the ranks of pipes are exposed behind glass walls. The movie screen above the console is ideal for nostalgic "silent picture" accompaniment.

JIM RIGGS LATEST RECORDING "SINGING IN THE BATHTUB"

"SINGIN' IN THE BATHTUB"

- 1 **Singin' In The Bathtub**
Magidson, Washington & Cleary (1929)
This piece was featured in an early Warner Bros/Viaphone picture called "Show Of Shows". Since then, the folks at Warners have gotten a lot of mileage out of this catchy little tune by using it in many a cartoon score. It is an unofficial theme song for Tweety-Pie, and I remember Porky Pig singing it in a 1939 Looney Tunes entitled "Polar Pals".
- 2 **Selections from "The Cocoanuts"**
Irving Berlin (1925)
Includes:
1. Lucky Boy
2. The Lovely Land of Florida
3. The Monkey Doodle-Do
4. Tango Melody
5. A Little Bungalow
Groucho, Chico, Harpo, Zeppo and Irving. Quite an unusual lineup, no? Berlin was a Marx Brothers fan and brought them together with George S. Kaufman (book), Sam Harris (producer) and Margaret Dumont (perennial movie matron) to create *The Cocoanuts*. This Florida real estate farce was a Broadway hit and was brought to the screen by Paramount Pictures in 1929. The arrangement heard here is a re-creation of a 1926 Victor "Gems" recording.
- 3 **Oh Gee! Oh Gosh!**
Wm. Daly & Arthur Jackson (1922)
Oh Gee! Oh Gosh! was featured in "For Goodness Sake", a relatively undistinguished production except for the fact that some of the music was written by George Gershwin and Arthur Francis (Ira Gershwin). The show also featured (in their second Broadway appearance) a Nebraska-born dance team: Fred and Adele Astaire. After an unsuccessful run in New York the show was revamped for London with more Gershwin material for the Astaires and retitled "Stop Flirting". It was a big hit and the Astaires found themselves major stage stars. This arrangement is taken from an Ampico reproducing piano roll played by Herbert Clair.
- 4 **Two By Two By Raymond Scott (Pt. 1)**
Pt. 1 Includes: Twilight In Turkey (1937)
The Toy Trumpet (1937)
Pt. 2 Includes: Huckleberry Duck (1949)
Powerhouse (1938)
Raymond Scott: composer, arranger, pianist and bandleader. He fronted a sextette that played regularly on CBS and made several Brunswick recordings of his originals. His music can best be described as "quirky". (And with titles like "Dinner Music for a Pack of Hungry Cannibals" and "A Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon" is there any doubt?) Heard on this recording are four Raymond Scott pieces, arranged into two pairings. The first set includes the atmospheric *Twilight In Turkey* and *The Toy Trumpet*, a jazzy little tune instantly recognizable to any Shirley Temple fan (it was used in 1938's "Rebecca Of Sunnybrook Farm").
- 5 **Four Waltzes**
Includes:
1. It's A Mad, Mad, Mad, Mad World - Mack David & Ernest Gold (1963)
2. Always - Irving Berlin (1925)
3. *Waltzing In The Clouds* - Gus Kahn & Robert Stolz (1934)
4. *The Umbrella Man* - James Cavanaugh, Larry Stock & Vincent Rose (1938)
I've always enjoyed playing waltzes and try to keep at least a few in the current repertoire. In this foursome the opening and closing pieces frame two waltzes of contrasting styles: Irving Berlin's immortal *Always* is a song in which melody (rather than rhythm) plays the strongest part. On the other hand, *Waltzing In The Clouds* sways with all the power of the Viennese waltz. (My treatment of this particular piece is taken from that given it by Everest Nourse on his recording of the San Francisco Fox WurliTzer.) It's A Mad, Mad, Mad, Mad World and *The Umbrella Man* are both happy, lighter waltz-songs and have rarely been recorded.

- 6 **Softly, As In A Morning Sunrise**
Sigmund Romberg & Oscar Hammerstein II (1928)
On Sept. 19, 1928 "The New Moon" opened at the Imperial Theatre in New York City. It ran an impressive 509 performances, introducing many hit songs along the way. Some of the songs were: "One Kiss", "Lover, Come Back To Me", "Stout Hearted Men" and the melody heard here, "Softly, As In A Morning Sunrise". This fiery latin ballad is much fun to play and has become quite an audience pleaser.
- 7 **Singin' In The Rain**
Arthur Freed & Nacio Herb Brown
Includes:
1. *Broadway Rhythm* (1935)
2. *You Are My Lucky Star* (1935)
3. *Would You?* (1935)
4. *You Were Meant For Me* (1936)
5. *Broadway Melody* (1929)
Combining superlative choreography, direction and writing with some of Hollywood's most sparkling performances, M-G-M's "Singin' In The Rain" reached the apex of the movie musical. Assembled here are a few of the great Nacio Herb Brown tunes from the show. (I'm sorry I can't recreate Jean Hagen's nasal bleat in *Would You?*, but after all, a pipe organ can do only so much!)
- 8 **Two By Two By Raymond Scott (Pt. 2)**
Our second slice of Scott begins with *Huckleberry Duck* (1939). This jaunty fowl waddles through three choruses, each time getting a little looser and a little jazzier. It brings to mind (mine, at least) a picture of a cartoon duck ambling through the scenery, all the while getting more and more caught up in his "Dum-De-Dum-De-Dum..." rhythm, until he's in full, uninhibited swing. As he disappears over the horizon, the opening strains of *Powerhouse* (1938) are heard. If you've ever seen any Warner Bros. cartoons with scenes of mechanical mayhem or "robots-out-of-control", you've heard *Powerhouse*.
- 9 **Moonlight On The River**
Bud Green (Date unknown)
This is Jesse Crawford's arrangement, taken from his 1932 Victor recording. On that record, the second chorus is sung by Robert Simmons; here, the Tuba Mirabilis takes over. Crawford built this arrangement upon two basic ideas: First, each successive chorus is set a major third below the one preceding, allowing the key changes to be perceived equally and comfortably. Second, the registration builds with each chorus, only to return to the original tone colors at the close (a classic theatre organ construction). Crawford's registrations even blend from chorus to chorus: notice the sound used for the melody in the first chorus carrying over as the counter-melody in the second!
- 10 **Intermezzo from "Naila"**
Leo Delibes (1866)
Delibes was already an accomplished composer of light operettas and comic operas when he made his debut as a ballet composer in "La Source Ou Naila". The work was highly successful, due largely to his gift for witty melody and lightness of touch.
- 11 **Selections from "Shall We Dance?"**
George and Ira Gershwin (1937)
Includes:
1. *Beginner's Luck*
2. *Let's Call The Whole Thing Off*
3. *They All Laughed*
4. *They Can't Take That Away From Me*
5. *Shall We Dance?*
The Fred Astaire/Ginger Rogers films have been among the most discussed and praised in the history of cinema, with special reverence given to the RKO pictures of the 1930's. "Shall We Dance?" was yet another mistaken-identity story, raised to a higher level by the dancing, the singing, the acting and the superb Gershwin score.
- 12 **Hot Dog**
Leslie Clair (1932)
This piece proved hot jazz could be played on the pipe organ. When British organist Sidney Torch recorded this arrangement in 1932, it was all one could do to keep the gramophone from hopping about the room! Although the Alabama WurliTzer is not equipped with tuned bird whistles (as heard on the original recording), it romps and stomps just as well as the big Christie organ Torch recorded on.

- Jim Riggs